

KERAMIC STUDIO

Vol. II, No. 2

NEW YORK AND SYRACUSE

June 1900

IT is with gratification that we acknowledge the many congratulations on our year's work with the KERAMIC STUDIO from our last year's friends as they renew their subscriptions, which is, after all, the most convincing proof of their appreciation of the labor and expense involved in giving KERAMIC workers a high grade magazine. We were almost afraid that we were *too* successful, for the saying is "Whom the gods love, die young." But we are thankful to record a few suggestions, perhaps half a dozen, from our hosts of friends, which prove that we are not too good to live. We feel confident that these few qualifying suggestions come rather from thoughtlessness than from any real conviction and we are going to ask these few of our readers to stop a moment and do a little thinking before writing anything discouraging to us. Here are the few suggestions to which we refer. "I could use more color studies than you give us." "I wish you wouldn't have so much of the historic conventional designs." "I wish you would give us more conventional designs in color and not so many flower supplements." "I haven't any use for conventional designs; give us more flowers." "I wish you would leave out naturalistic flowers entirely and give us more of the conventional."

Now for a little confidential chat in which we will answer each of our friends in turn.

We would gladly give a color study every month and as we have said before, we will do so as soon as our financial condition will allow, which depends entirely upon our subscribers. Think for a minute, that on a large proportion of our subscriptions we lose a large discount. This makes it necessary for us to have many more subscribers before having a surplus for extra color studies. Then many let their subscriptions lapse several months before renewing, thus preventing our knowing just what we can calculate upon. Many content themselves with using a club or library copy instead of subscribing themselves and so doing their little toward helping a good magazine to be better. Some say "When you give a color study every month, we will subscribe" and do not realize that *unless they subscribe* we cannot give a color supplement every month—and apropos of this we would again remind our readers that we could easily give them a color study every month if we would do as other art journals do—and good ones too—that is, buy a lot of cheap chromos to send out, or employ a cheap firm who would not make a first-class reproduction, or employ a third rate artist to make our originals. We have given all we have promised and we have promised the best obtainable. This we intend always to do and will not promise what we cannot execute. If our subscribers will work harder *for the KERAMIC STUDIO*, they will find that they are working for themselves.

Now about Historic ornament.

You would consider a teacher very incompetent who

should try to teach a child to be a musician and not instruct her to the utmost in scales and exercises. As no one can be a thorough musician without being proficient in these exercises, so no one can be an artist decorator without knowledge of the principles of ornament (the scales) and the Historic ornament (exercises) which illustrate those principles.

To mistake the means for the end, to make the application of Historic ornament the end instead of a means, is like making the exercises in music the height of one's ambition.

It may be that the higher exercises are very beautiful and pleasant to listen to. The application of Historic ornament in design makes a most agreeable relief from the mass of ignorant decoration—but there is a step higher than either, and that is to so study these exercises that you can extract the principles of art and with these for foundation make a newer, more modern, more *original* composition. It is a clever artist who can so imitate a Chinese vase that a Chinaman could not tell the difference, but it is far cleverer to learn from studying Chinese art, how to manipulate enamels and color and principles of design and apply this knowledge to the familiar objects about us so as to make an art thoroughly our own and full of *our* national characteristics. For my part, however clever the imitation, I should always feel that it *was* an imitation. When I buy a Chinese object of art, I want it to be *Chinese*, and when I buy something from an American artist I want it to be thoroughly *American*. But the study of the arts which precede our day are indispensable to one wishing to become an artist, and so we give as much instruction on this point as possible.

To the next suggestion we would say, that the supplements are evenly divided between flowers and conventional work and will continue to be so. To all the rest we would say: If we confined ourselves to one style of decoration only we should have to give up publishing the KERAMIC STUDIO, for there are not enough of any one school of decoration to support a magazine—that is the practical reason, but over and beyond this, we trust we are too liberal and think even those who write so unthinkingly are so also, to deny some good to every school. As for naturalistic painting of flowers and figures on china, we see no reason why this should not be, properly worked out, just as artistic as any other line, though personally we feel as if such subjects should be painted on tiles or plaques and framed like any other work of art, and that objects to be *decorated* should be *conventionally* treated, which term is not always rightly understood and of which we will treat in another article.

To those who ask for *more* flowers we would say: Take, for instance, the May number of KERAMIC STUDIO; for not quite thirty cents you have a colored supplement of pine cones by one of our leading artists, Marshal Fry. You have a fine study of orchids on a vase by Mrs. Maude Briggs Knowlton, who has exhibited in the New York water color exhibitions. You have a study of strawberries by Miss

Stewart, whose studies are so popular, and the dainty spray of ferns by Mary Chase Perry, so well known everywhere. Do you not think you had your money's worth? And could you get as many original studies and treatments from *any* teacher for the whole amount of the year's subscription, three dollars and a half? We think you will admit this to be true and you can well afford to give up the entire balance of the magazine to the conventional and feel that your subscription well repays you, though I think you will also admit that you find other things of value to you besides the flower studies.

We say the same to the students of the conventional. You certainly get more in one number, each of you, *in your line*, in the KERAMIC STUDIO, than the cost of the year's subscription, and no other magazine gives as much.

We feel sure it will never again be necessary to speak on this subject, as what has been said has been in thoughtlessness and by a *very, very* few. We feel that the great mass of our subscribers are with us heart and soul.



PORTRAIT OF THE DAUPHIN—BY MME. VIGÉO LE BRUN.

MINIATURE PAINTING ON IVORY

Mrs. Adelaide Alsop-Robineau

ALWAYS be careful in selecting your ivory. Pick out a piece that is neither too thick or too thin. If it is too thick it is liable to warp, if too thin it may break. Select a piece transparent enough to show the general outlines of a photograph placed behind it, but not so thin as to show details, or look dark in streaks. The grain should run in a V, leaving a clear unveined space about where the head and bust would come. The color should be a pale cream or cream white unless you wish to paint a dark subject, when a darker tone is desirable. The next thing is to prepare the ivory for painting, which is done by rubbing the ivory "round and 'round" on a flat surface covered with powdered pumice. When the ivory has lost its shine and feels velvety to the touch it is ready to use. For painting you will need Windsor & Newton's *flat* sable water color brushes 0, 1, 2, 3, Yellow Ochre, Rose Madder and Cobalt Blue—sometimes Ultramarine. These colors will be all that are necessary until the flesh is almost finished—for blondes, nothing else—for darker touches in the finishing, Purple Madder and Indigo will be found useful, and such colors as you may wish to use in draperies, backgrounds, etc., can be made from these with a few additional colors such as Gamboge, Indian Yellow, Vermillion, Carmine, French Blue, Hooker's Green I and II. Browns should be made by combining red, blue and yellow.

For children, ultramarine is more satisfactory than cobalt as it gives more delicacy to the complexion. No medium except water, other preparations such as gum arabic, etc., are injurious, causing the paint to crack. If the color rolls up on the ivory, the pumice has not been used sufficiently. We will explain the process of working from the miniature of the Dauphin given in this number.

First sketch the head lightly with Cobalt Blue, mix a soft gray from Cobalt with a touch of Ochre and Rose Madder, with the No. 5 brush. Wash in the background using quite a little water and working in more of the Rose Madder and Ochre on the darker side. For the face make a mixture of Ochre and Rose Madder a little more yellow than red for a flesh tone, and put a thin wash over all the parts in the high light, making it a little darker for the shadow parts. For the hair use some of the same mixture as used in the background, making it bluer in the high lights and warmer in the shadows.

Put a little clear Rose Madder on the cheeks. Then with the Ultramarine put in the delicate shadows on the light side of the face using a smaller brush, and modelling as you go. Keep the whole effect rather bluish in the shadows until the last when the darker shadows can be warmed with Rose Madder and Ochre, a little cobalt may be used on the shadow side of the face. Go over the whole face with each brush, first with the large brush and finally with the smallest, being careful not to use too much color. Keep everything very light until the last.

Do not work over any spot, touch it and leave it, work on some other place and return to it when it is dry, otherwise you will pick up what you have already done. Always touch lightly. Work up the hair with the same three colors, and toward the last darken with a mixture of Purple Madder, Ochre and Indigo. Purple Madder and Indigo make a good substitute for black in the pupils of the eyes. For modelling the lace use Blue, with a touch of Ochre working in a little Rose Madder in the deeper shadows. You may use any combination of color you wish on the coat, etc. But we would suggest a violet coat with pale yellow facings, the yellow should have violet shadows. Wash in all colors as far as practicable then go over with smaller brushes either in strokes, or by pointing until the entire surface seems smooth and even. Lift out any dark spots with the tip of a clean, moist brush and fill in with the proper shade. A needle fixed on a stick will be useful to remove dust and superfluous color.

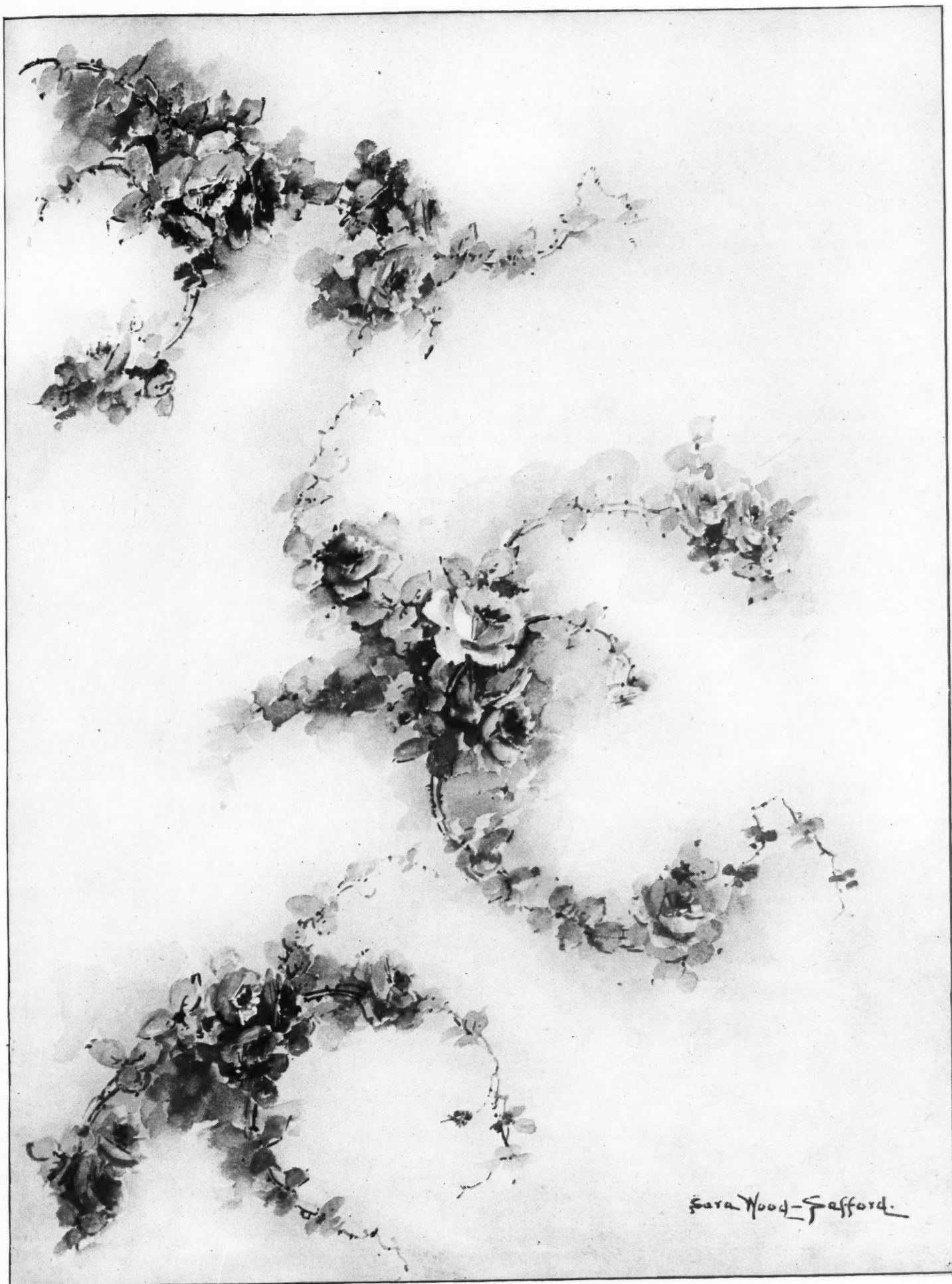
Do not work over the miniature too much or you will take out the *life*. Rather let a few of your brush strokes show. Never use opaque white unless as a last resort; the beauty of ivory is its transparency of color, and opaque white is liable to make everything muddy except with the most experienced artists. As you become more at home in the work you can take greater liberties with your colors and technique, but it is safer at the start to be strictly conservative.



LIQUID INDIA INK FOR OUTLINING.

WHEN a delicate outline is desired, as for figure painting, etc., it is best to go over the lines with a new knife or steel eraser, scratching them crosswise until they appear quite faint, otherwise the black line will prevent seeing whether the color is perfectly blended and a hard line may be left, or in the case of outlining with color or gold, it will be easier to see that the outline has been painted.

If you prefer, you may use Higgins' brown or indigo inks. They fire out as well as the black.



Treatment on page 41

DESIGN FOR SMALL ROSES—SARA WOOD-SAFFORD

DESIGN FOR PLATE TREATMENT

Anna B. Leonard

THIS is a simple design, yet it can be carried out quite elaborately. For a simple treatment, paint the blossoms in flat enamels, using different shades of blue, and even leaving some of them white; make the centers a darker blue.

There should be a gold edge, with a narrow turquoise blue band inside of that. The little wavy lines may be in dark blue, or gold. The line on the lower edge of the decorated band may be of gold.

To obtain a good effect in these enamel blossoms, mix several shades of enamel. First rub a good portion of the white enamel (two-thirds Aufsetzweis and one-third best English Enamel) until it is in proper condition, then take a little of it and color slightly with Deep Blue Green and Night Green, then color some more of the white enamel a darker shade of the blue, using Lacroix Dark Blue with the other blue previously mixed. If a greyer tone of blue is required, add just a touch of black to the mixture.

The small leaf forms are laid in with pale green enamel, made by using a combination of Apple Green and Mixing Yellow, and then adding one-eighth enamel, which should be the Aufsetzweis. If this should be too pale, use with the combination Moss Green V and sometimes a little Chrome Green 3 B, and black, to vary the tone.

This design may be carried out in an infinite number of ways, which is always the advantage of using the conventional decorations, there is never a sameness.

This border for a rich dinner plate would be charming in red and gold; for instance the little blossoms may be modeled in raised paste on a background of Capucine Red (Lacroix) with a little German Pompadour Red. This must be put in

softly, not a deep heavy color. The lines may be of gold.

Still another treatment would be to *paint* in the background with dark blue, using the combination of Lacroix Dark Blue, German Ruby Purple and a tiny bit of German Black; then model the blossoms in white enamel. It would be better to leave the china white where the enamel is to be put on and not attempt putting it over the color.



TREATMENT FOR NASTURTIUM DESIGN

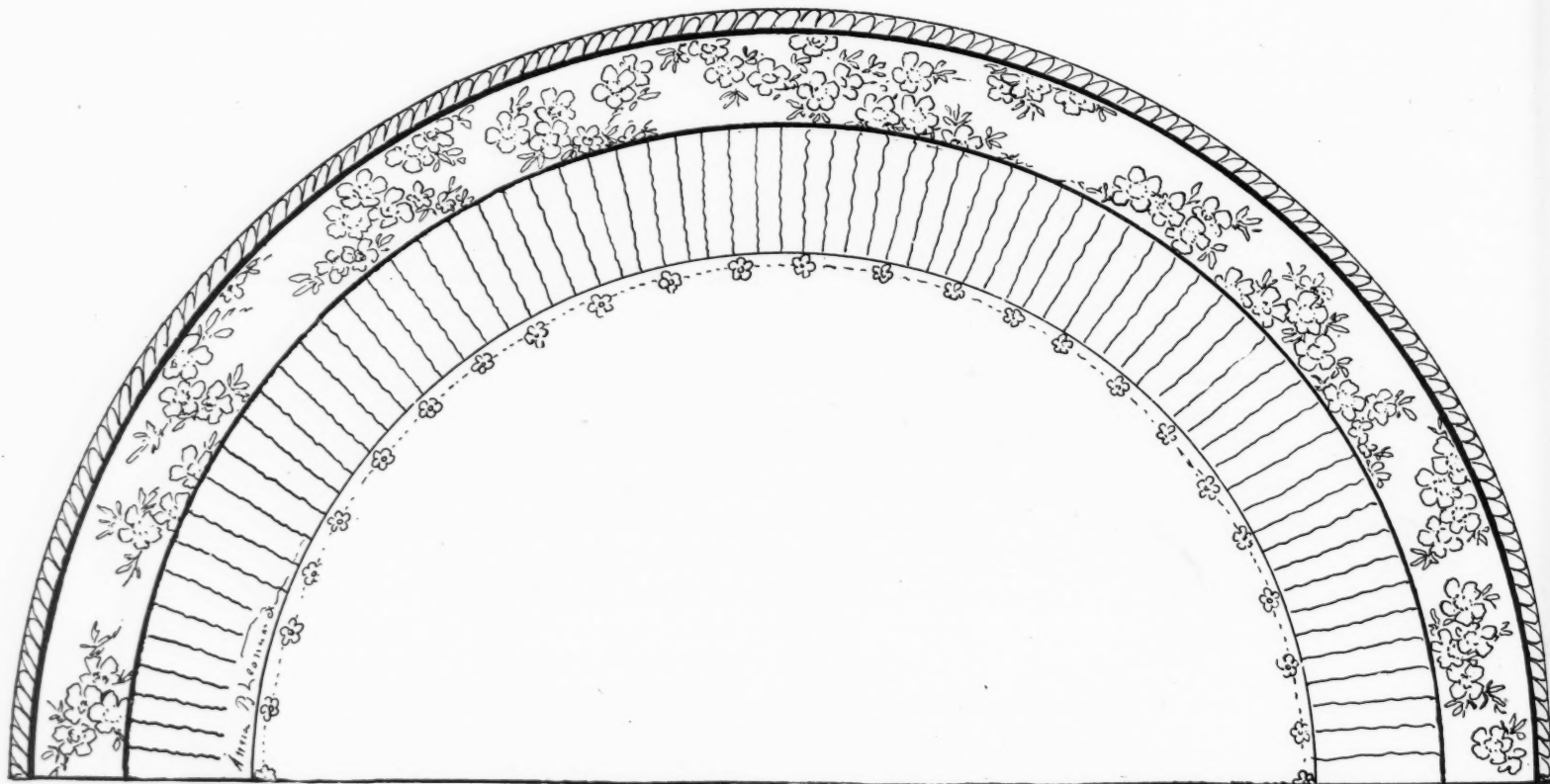
Mary Allison Doull

THE colors needed are Albert Yellow, Yellow Brown, Pompadour, Blood Red, Violet of Iron, Copenhagen Blue, Moss Royal and Shading Greens, Finishing Brown, with Ivory Glaze.

For the center Nasturtium use Albert Yellow, Yellow Brown and Pompadour, with Finishing Brown for the markings in the flower. The deep red Nasturtium behind the leaf, Blood Red and Violet of Iron. For the flowers drooping from the center bunch use the yellow shades for one and red shades for the other.

In the background leaves, vary the tones from Copenhagen Blue to Warm Grey Greens. The prominent leaves should be in Yellowish Greens, the darkest tones to be indicated with Shading Green. The stems made with Moss and Shading Greens. For the background a light wash of Copenhagen Blue under the flowers, shading into an ivory tone through the greens, and using a wash of Ivory Glaze, with a suggestion of Pompadour and Albert Yellow on the light side of the plate. This will complete the work for the first firing.

For the second painting add the darker accents and deepen the background with Violet of Iron under the flowers.



DESIGN FOR PLATE—ANNA B. LEONARD

NASTURTIUM DESIGN



~ Mary Allison Doull ~

PARIS EXHIBIT OF MESSRS. DOULTON & CO.



HIS exhibit will be housed in a specially designed "pavilion." The main construction of which is composed of stoneware of a pale green tint and semi-glazed surface ("Carrara" enamel.) This general tone of pale green is interrupted only by the bold frieze of colored salt-glazed blocks in the panels over the window openings. The principal entrance will be at the angle, marked above by a small octagonal turret, and immediately over the door, by a figure in relief, modelled by Mr. John Broad, and emblematical of the art of pottery. The sides of the entrance door are graced by an ornamental design also in "Carrara" enamelled stoneware.

For the interior a general impression of lightness will be conveyed by the woodwork of ivory-white, and the drapings in quiet tints. The panels of ornaments are in Faience tiles, but for the principal wall an important treatment has been devised. As giving opportunity for splendid color, and at same time affording a peculiarly British subject, three incidents from Malory's History of King Arthur have been selected for working out in panels of "Vitreous Fresco." The subjects are (on left hand), "Sir Galahad achieves the Perilous Siege," (in centre), "Sir Galahad achieves the Sword," and (on right hand), "Sir Galahad achieves the Sancgreal." The side panels are each five feet six inches long, the centre eight feet six inches, all being four feet six inches high.

These panels have been painted by Mr. J. H. McLennan, from the design of Mr. A. E. Pearce, who is responsible also for the design of the Pavilion, and for all its constructional and decorative details.

Attention will without doubt, be first drawn to the exhibit of "Doulton ware," the salt-glazed decorated stoneware that first attracted general notice to the Lambeth firm.

It will be conceded that in the two large vases designed by Mr. Marshall no finer examples of stoneware have ever been seen. These pieces stand four feet high and were brought to completion in the one firing only. Only those acquainted with the technique of salt-glaze stoneware can fully appreciate what this means.

Notice may be drawn to a little group of stoneware models by Mr. Marshall. These have been fired without coloring, reliance being placed only on the effect of contrasting textures in the plain salt-glaze brown.

Some few pieces of salt-glaze ware of simple form have been further decorated in metallic lustres with uncommon results.

A new method of treatment is shown in a group of pieces in which the incised ("sgraffito") line has been discarded, and a freely-drawn *brush-line* adopted for the design. This has given greater freedom and ease of execution although adding somewhat to the difficulties of firing. The "sgraffito" line, although it sometimes brought about a hardness of effect, held the color well. It may be interesting to note that the first example of this new brush-line method was drawn from the kiln and shown to the late Sir Henry Doulton only a few weeks before his decease.

With the quite distinct group of "Lambeth Faience," the forms come to the designer already baked, and the decorations are painted on the "biscuit" ware, to be afterwards covered by the glaze in which the whole piece is immersed before the final firing. This "under-glaze" method seems to lend itself especially well to floral motives in decoration. In

the case of a few large pieces, the forms have been slightly modified while still plastic, in preparation for the painted design afterwards placed upon them.

A small group of "Marqueterie" ware seeks to convey the idea that the patterns seen upon the ware are not merely upon the surface, but extend through the thickness of the ware. Colored clays arranged in various patterns by cutting and compression, are used for moulding the forms. The method is of considerable technical interest as the difficulties set up by the varying shrinkages of the different clays had to be surmounted. Used, as here, for objects of no great size, and of more or less fanciful forms, the process has claims to attention.

Under the name of "Stoneware Polychrome," Messrs. Doulton & Co. have sought to carry out on a stoneware basis the method of decoration known as majolica painting. As carried out by Della Robbia and other mediæval potters, the process consisted in covering a slab or form of terra-cotta with a thin coat of an opaque white enamel. Upon this coating the paintings were executed, and on being subjected to a second firing, the painting and the enamel surface were fused into one. Majolica, however, does not admit of being fired to such a degree of hardness as is desirable for exterior decoration in this climate, and experiments have led to the preparation of a hard stoneware body and an enamel covering which can be fired at the same stoneware heat as the body itself, and in the same kilns. Paintings fused at such an intense heat as this are not likely to be attacked by the deleterious acids found in city atmospheres, and the decorative scheme once decided upon will remain permanently enshrined. The panel exhibited has for its subject the "Crucifixion." It measures four feet by two and one-half feet. The blocks on which it is painted are three inches thick, and are intended to be built into the wall. The cartoon is a reduction from the centre one of five panels, now being executed for the exterior of a Mission Church in Glasgow.

The work of Mr. Tinworth has been described in a previous article."

The Diana Vase approaches nearly five feet in height, and is formed of a special clay and glaze made to enable it to resist the many burnings to be undergone in its production and decoration. Modelled by Chas. J. Noke in the style of the most exuberantly effective period of the Renaissance, it has on each side a panel painted in the characteristic manner of the English School, by George White and F. J. Hancock, representing Eurydice and Orpheus, and again Orpheus enchanting the wild denizens of the rock and forest. It is richly embellished in various metals upon an embossed ivory-like surface by H. Skinner, and is in every way a magnificent example and a veritable tour de force of the potter's art.

The Dante Vases stand nearly two feet six inches in height, and have upon the pedestals four finely modeled figures of Dante and Beatrice supported by the figures of Fame and Poetry. The handles also are formed by the figures of Knowledge and Power, symbolized by an aged man or Alchemist and Gladiator. Surmounting the panels are Cupids holding shield and masks, while in the panels themselves are painted portraits by F. Sulton, more than suggestive of Reynolds and Romney in feeling, and with all the delicacy of the finest miniature. Scenes from Dante's divine comedy by Geo. White appear upon another vase of the same form. The exquisite enrichments of the modeling and Panels have been designed and adapted to these Vases by R. Allen.

The Love Vase is a fine example of Mr. Noke's facile

modeling and portrays frolicsome Cupids upon the handles and cover, with figures of a disconsolate Benedict and Rosalind seated upon the plinth of the Pedestal. On the body of this delightful surprise in Ceramics is "Venus rising from the Sea," treated with wonderful tender feeling by Geo. White.

A series of six Vases painted by F. Hancock, with scenes suggesting the mystery of the Nile and the East are fine examples of insight, color, and expression.

There are a number of classical and other forms of Vases made upon the not yet superseded old-fashioned Potter's Wheel, and it will be readily understood how gratifying to Messrs. Doulton have been the results obtained when we state that the employes secure, as a rule, the major number of prizes offered for competition by the London Turners' Company. A large Vase thirty-nine inches high, thrown upon this Potter's Wheel is an example of the finest earthenware. The painting of the large frieze of flowers thereon, by Raby, challenges the admiration of all, being magnificent in tone, touch and composition.

The naturalistic treatment of the Orchid Flower by D. Dewsberry upon a series of three of these fine forms, splendidly illustrate that somewhat difficult yet magnificent plant, also two similar forms by W. Slater decorated with Chrysanthemums, etc.; figures also by Leslie Johnson glow upon these vases with a wealth of color more often associated with Oil-painting than with ceramic pigments; and Australian Landscapes and Oriental scenes by L. Bilton exhibit a new phase and feeling in pottery, while the delightful treatment of our Garden Rose by H. Piper is shown in the best manner on the soft and gracefully rounded forms.

The exhibit includes other objects of art displaying thoughtful studies in the impressionistic, naturalistic, and also strictly conventional schools of treatment.

BUFFALO'S ANNUAL EXHIBITION

"The Joint Annual Exhibition of the Buffalo Society of Artists', Art Students' League of Buffalo and the Buffalo Chapter American Institute of Architects, including an exhibition of the Arts and Crafts," was the most delightful, instructive and successful exhibition ever held in Buffalo.

Environment had something to do with the peculiar charm of this new departure, as the exhibition was held in a delightful, old Colonial house, whose wide, old fashioned halls and numerous large sunny rooms, were particularly suited to an affair of the kind. The use of the house was donated by the owner, Mr. Lautz.

In a large tent erected on the side lawn, was given each evening, a delightful "Talk" on some subject illustrated by the exhibition. The program shows the wide range of subjects covered during the two weeks the exhibition was held.

April 16th. Private view for members of the Societies.

Opening Address. The Arts and Crafts Movement, Mr. John G. Milburn.

April 17th. William Morris, Mr. William C. Cornwell.

April 18th. The Lace Maker's Art, Mrs. Elizabeth Cary.

April 19th. The True and False in Furniture, Mr. Charles Rolfs.

April 20th. American Art Pottery, Mr. Wm. A. King.

April 21st. Stained Glass, Mr. F. J. Riester.

April 23d. Spanish Architecture, Mr. William I. Buchanan.

April 24th. An Outline History of the Printed Book, Mr. George Stringer.

April 25th. Colonial Art and Architecture, Mr. Harlow C. Curtis.

April 26th. Arts and Crafts Among the Aborigines of Buffalo, Dr. A. L. Benedict.

April 27th. Gobelin Tapestry, Madame Deltour Casassa.

April 28th. Everyday Art, Mr. Frank W. Richardson.

The opening night an additional treat was offered, by the practical demonstration, in the Tent, of the Arts of Wood Carving, Lithography and Plaster casting.

The exhibit of oils and water colors, though smaller than usually shown, was especially interesting.

The room set apart for "Krayamics," (as a misguided individual would persist in calling it), was a feast of good things to all who love color, artistic modeling and the "feel" of a rich glaze. Few teachers of china painting exhibited their work. A charming one-color design in warm greens, on a large globe vase, by Mrs. Anna Crane; a vase in figures, odd in design and attractive in its novelty, a tall vase with nude figure, on a back ground of dark green (much admired for the excellent drawing and coloring), both the work of Mrs. Robineau, and a large vase by Fry, in asters, on a warm brown background, seemed to be the sum total of the exhibit as far as the teachers were concerned.

The Potter Decorators were well represented. The gem of the Rookwood collection was a jug, in the warmest of browns and yellows as to background, and half hidden in these tones, yet with faces luminous and distinct, an Indian mother and child. It might fitly be named "The American Madonna."

The most interesting to the writer was the small exhibit of the Dedham faience. Such gorgeous shifting lights as flashed from that wonderful glaze. Opals, rubies, sapphires emeralds, apparently imbedded in silver that changed to copper and gold, as the vase turned in my envious hands.

In the exhibit made by Mr. Charles Volkmar, the "simple, yet pleasing forms take kindly to the charming colors and glazes Mr. Volkmar has brought well nigh to perfection."

The Newcomb Pottery, to quote from the catalogue (it in itself an artistic treat), "is a manufacture conducted in the interest of artistic handicraft. It is a special feature of the art department of Newcomb College, of New Orleans. Each piece is original in design, signed by the artist and is not duplicated."

Other potteries represented were:

Lonhuda, showing a beautiful underglaze faience, made at Steubenville, Ohio, by Mr. W. A. Long.

Biloxi, made by Mr. George E. Ohr, at Biloxi, Miss. He is called the "mad potter," and is like unto no one else under the sun. Besides the "freaks" that have made him famous, he showed several delightful color effects in the finer pieces.

The Utopian Pottery, made by the J. B. Owens Pottery Co. at Zanesville, Ohio, labors under the disadvantage of being considered a "copy" of the Rookwood. Many of the shapes and decorations closely follow the Rookwood traditions, but two distinctly new styles were shown here, in advance of their being placed on the market. One in pale cool gray green and the other in a rich turquoise, which cannot fail to attract attention and admiration.

Space will not permit description of the other interesting and beautiful handiwork and objects of art.

The exhibit was a success even financially, and the tired band of devoted workers in a good cause, feel that the Buffalo people, appreciated and profited by the feast of good things for eye and mind set before them.

MRS. FILKINS.



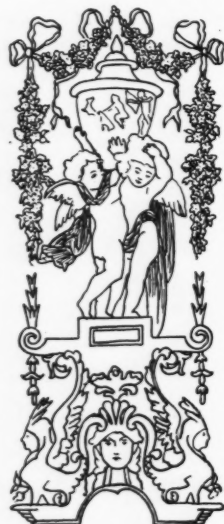
HISTORIC ORNAMENT—LOUIS XIV.



EARLY in the 17th century, the same Italian influence which was so helpful at the time of the Renaissance, began to be injurious to the decorative art of the Louis XIV period. Notwithstanding the Italian origin of the style, France has had the honor of giving the names of her kings to the three periods succeeding the Renaissance, because in adopting processes which tended to overthrow all the principles of order known until then, she gave to liberty of form a stamp of lightness, grace and wit entirely her own. To the period of Louis XIV. belongs the work of Boulle or

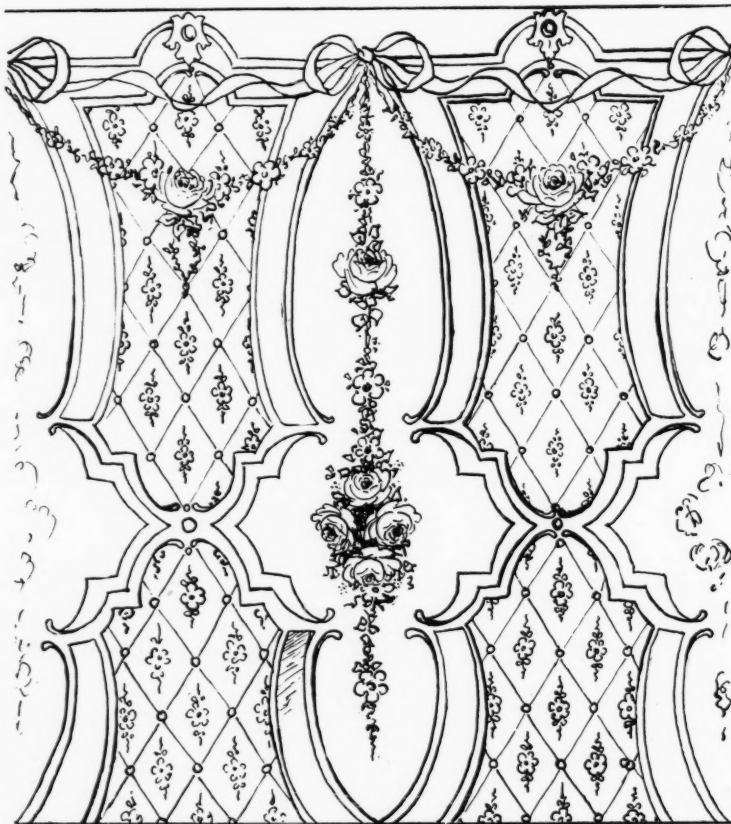
Buhl, a celebrated maker of furniture, whose designs showed great elegance of line and refinement of fancy.

During this and the succeeding century, the French school shone with the greatest brilliancy. The French artistic mind, already versed in decoration, with the Italian influence developed fresh elegance from its native taste, entirely appropriating this style of ornamentation. France, by bringing to bear her native qualities, regained for herself the place her experienced genius had previously occupied. Her art, however, grew into mannerism, and prepared the way for the twisted decoration, the convenient and lax principles which produced, in the next century, the Louis XV style, or Rococo.



No. 9 & No. 9 Louis XIV

No. 3 Chinese

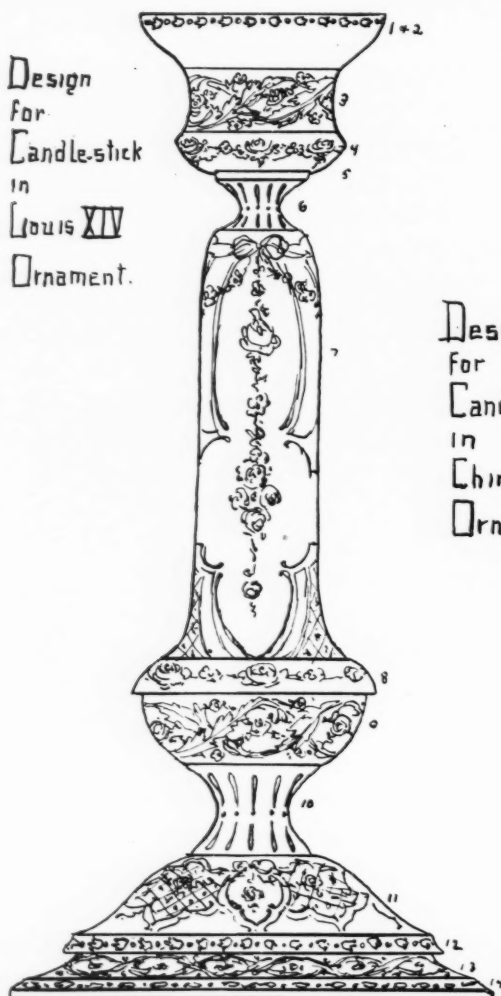


No. 7 Louis XIV

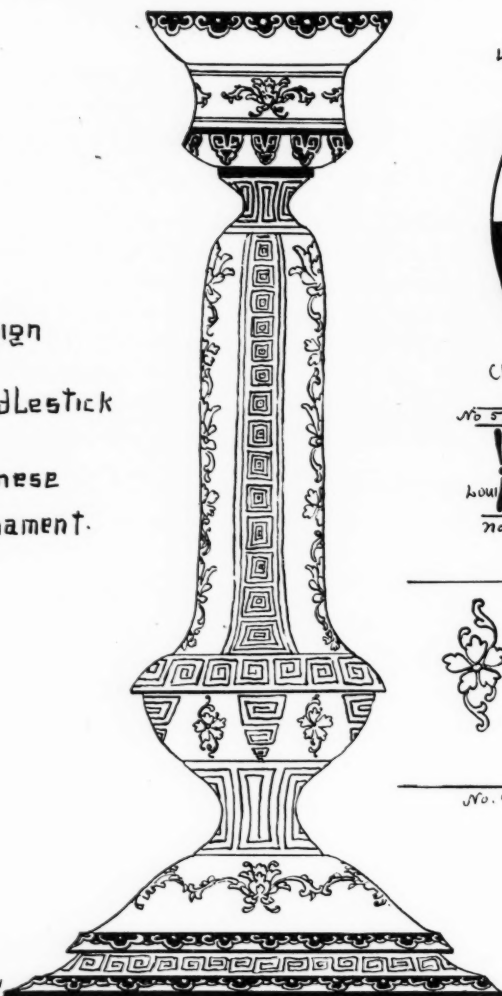
SECTIONS OF CANDLESTICK DECORATION



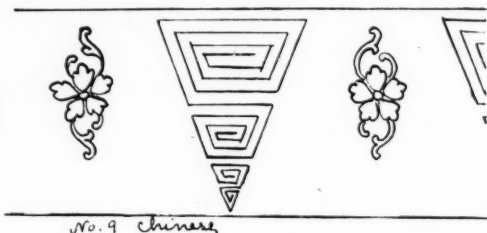
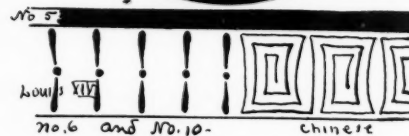
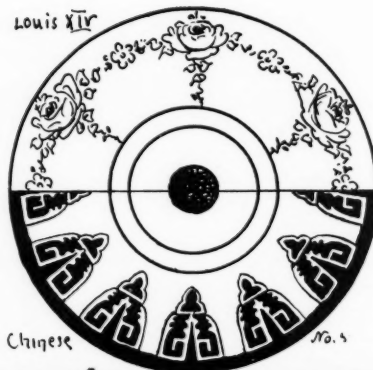
Design
for
Candlestick
in
Louis XIV
Ornament.



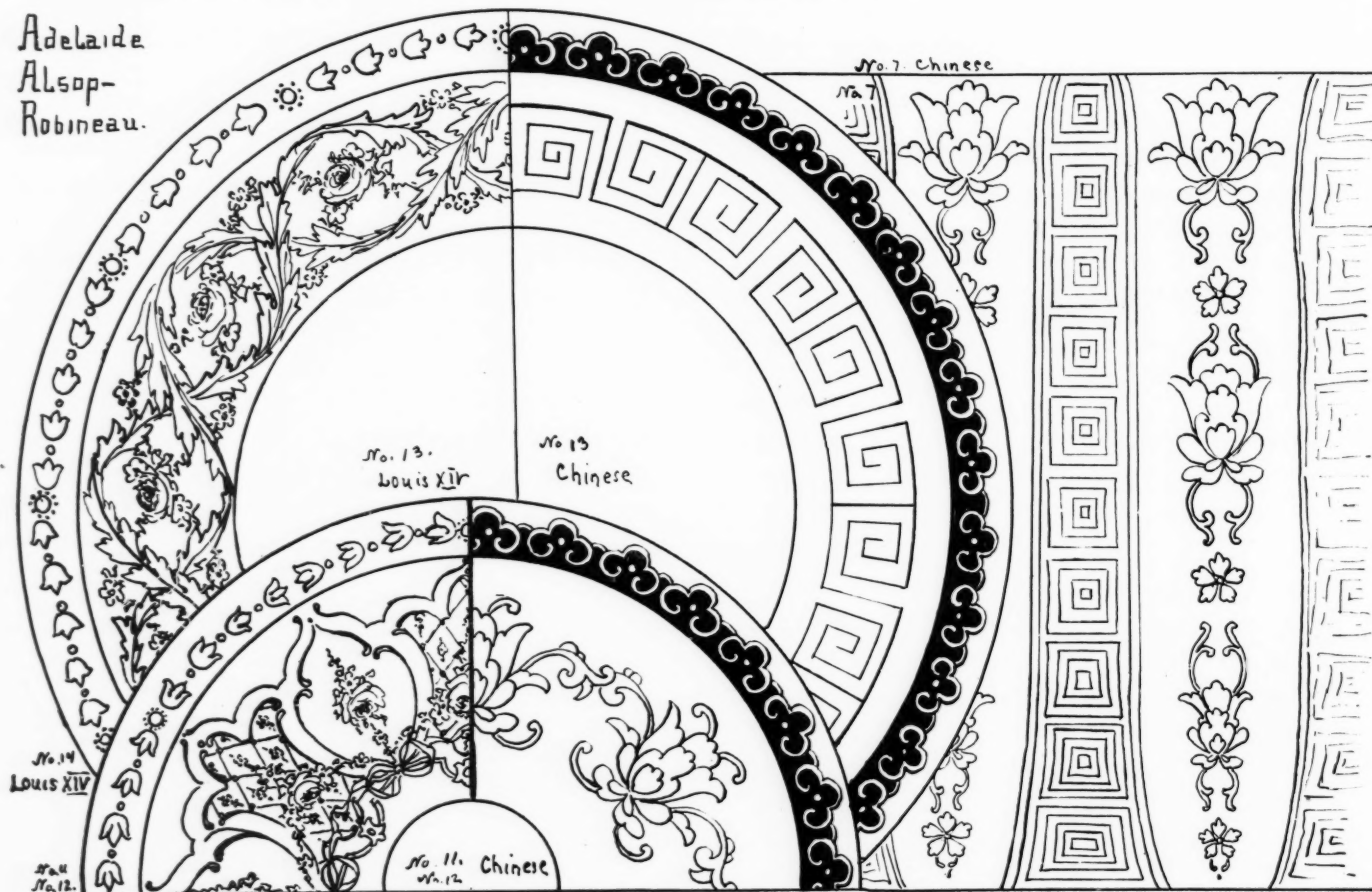
Design
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Louis XIV

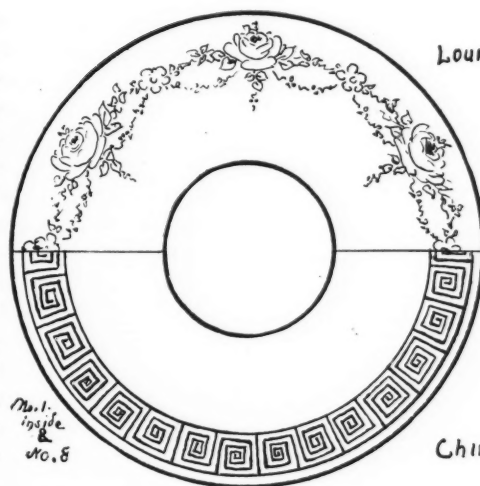


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Robineau.

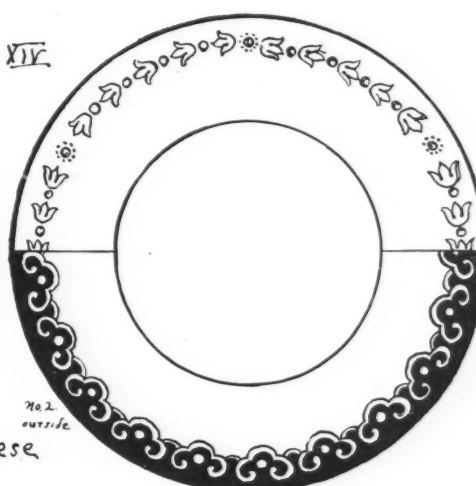


Application to Modern In applying these designs, it will be advantageous to simplify as much as possible, omitting all superfluous ornament. The daintier the effect the better. The candlestick design given can be easily simplified by omitting some portions of the ornamentation. Sections 4, 9 and 12, for instance, may be put in tinted color if desired. The design can be worked out either in flat color and gold, or a little enamel or raised paste can be added. The design can be carried out with a pink, blue or light green tint, combined with white and gold. A general scheme would be as follows:

- Design**
- No. 1. Flowers painted in natural colors on white; gold rim.
- No. 2. Tinted ground; design in flat or raised gold and enamel.
- No. 3. White ground; scrolls in flat gold, outlined in color or black; flowers in natural colors.
- No. 4. Flowers in natural colors or gold on white.
- No. 5. Gold band.
- No. 6. Tint, with flat gold lines.
- No. 7. Garlands of roses in natural colors or raised gold; white ground to the straight garlands; in panels, tint, with bars of flat gold, and raised enamel dots; little design in diamond lattice work, either flat gold or picked out white and outlined in gold; border to panel, a shade lighter than tint inside, or a contrasting but harmonizing color; outlines of panels, flat or raised gold; ribbons in color or raised gold.
- No. 8. Same as No. 1.



LOUIS XIV



Chinese

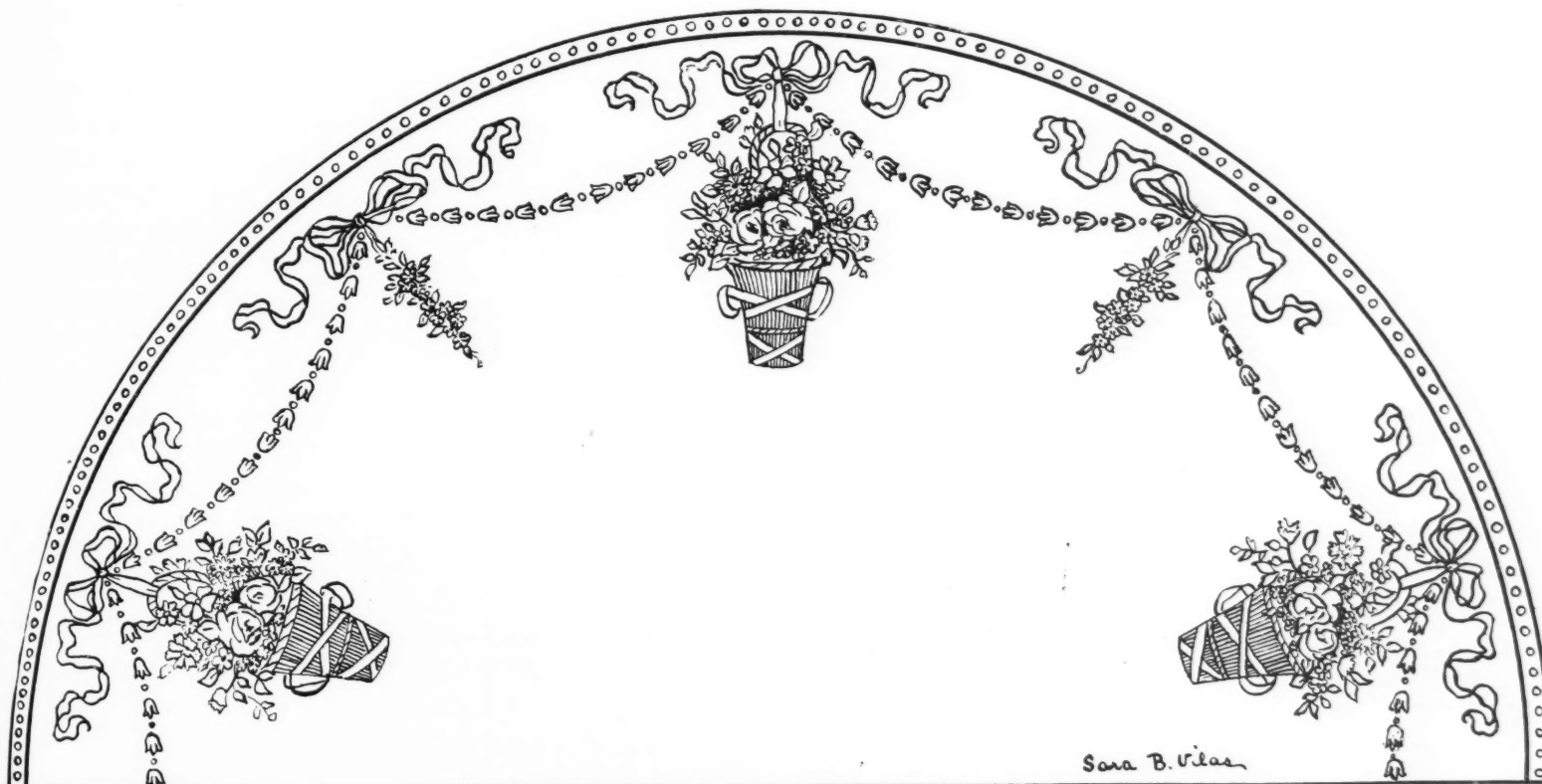
- No. 9. Same as No. 3.
- No. 10. Same as No. 6.
- No. 11. Same as No. 7.
- No. 12. Same as No. 2.
- No. 13. Same as No. 3.
- No. 14. Same as No. 2.

This shape is found with most dealers. It comes in three pieces, which screw together, and is a shape adaptable to almost any style of design, as has been shown by half of each drawing being carried out in Chinese ornament. A suggestion for the latter is as follows:

Nos. 1, 6, 8, 10, 13, and scroll on Nos. 7 and 9. Flat gold lines on white.

Nos. 2, 4, 12, 14. Gold ground; design raised in pale pink or green enamel.

Nos. 3, 11, and flowers on Nos. 7 and 9, to be in flat pink or yellow enamel; leaves in pale green; outline in gold or red brown.



Sara B. Vilas

LOUIS XIV. PLATE DESIGN—SARA B. VILAS

LEAGUE**NOTES**

Mrs. John L. Minor, besides organizing a Club of Mineral Painters in Salt Lake City, is assisting in organizing the Salt Lake Sketch Club. This club embraces all branches of art and has for its purpose the promotion of art in Salt Lake City. They propose to sketch from nature one afternoon each week and to work from models evenings.

The permanent installment of our exhibition at the Paris Exposition is, writes Mrs. Wagner, very satisfactory. A temporary installment was made for the opening day, April 15th, in cases loaned by Director Hulbert. The League's cases which were shipped on the Turret Chief were detained in Havre either from some misunderstanding, or from lack of railway facilities, and did not reach Paris until the 20th. Marshal Fry, jr., is in Paris and has given much time and labor to the installing of the League's china. Mrs. Wagner reports two breakages in transportation, a vase belonging to Mr. Fry, and a small unfired piece belonging to Mrs. Wagner.

Mr. Hulbert's capable management of the department of varied industries is praised by all, and each letter from Mrs. Wagner tells of some kind or helpful act for the League.

Owing to the great amount of labor involved in collecting and sending our League's Annual Exhibition to Paris and the anxieties attending the taking part in an International Exposition, the League did not venture to accept unreservedly the invitation from the Art Committee of the G. F. W. C. to exhibit at the Biennial Conference. Our working force is not strong enough to carry on preparations for two exhibitions at once; so we placed the situation before all enrolled clubs and individual members in the month of August, 1899, with a request that they would consider this invitation and communicate their intentions direct to Mrs. Frackelton. On April 15th the League obtained notice of the opening of the Biennial Conference and immediately issued three hundred and fifty announcement circulars to its members. From data now at hand a fine display of pottery is promised.

On April 7th the Advisory Board held a meeting at the studio of Mrs. Worth Osgood, 402 Madison street Brooklyn. The plan of circular for the competition for Designs for a Government Table Service was approved.

An informal report from the Treasurer and also report from Chairman of Transportation gave the Advisory Board a fair idea of the moneys expended for the current year, and a good basis for estimating next year's expenses.

The executives are much encouraged by the facts developed at this meeting, and are now preparing their respective reports to be read in Annual Meeting of the National League May 29th and afterward printed in League Annual Report for 1899-1900. Notices of the Annual meeting containing the program were sent out one month in advance.

We miss the Annual Exhibition and Ceramic Congress, which form the most interesting features of our Annual Meeting, but we rely upon our representatives in Paris to assist at these affairs with great credit to themselves and the League.

MRS. WORTH OSGOOD, President.

Dr. Clement Chaussegros, who has been appointed Counsel to the League in Paris and will help Mrs. Wagner in the work concerning the League's exhibit at the Exposition, writes to Mr. Volkmar in date of April 29th:

"Everything is awfully backward, nothing ready. The buildings are nearly finished outside and splendid, but in spots outside decorations are not completed.

The cases of the League have not come yet, although

they are expected shortly. Anyhow we are not later than anybody else. Mrs. Wagner has filled a temporary case which has been loaned to her. I will let you know as soon as the cases arrive.

Have you made experiments on reduced copper lustres? Clement and Delphin Massier have a superb exhibit of copper lustres. Copenhagen has magnificent vases and plates, all hard porcelain decorated underglaze. Colors are harmoniously distributed, blues, delicate green, a few browns, the other colors would not, I think, stand the hard firing. I will give you more details later on."

CLUB**NEWS**

The Brooklyn S. M. P. held its meeting at the residence of the President, Mrs. E. P. Camp. The house was beautifully decorated with spring blossoms. The subject was "Is the Artistic sense inherent or the result of Environment."

Mrs. Main read an original paper on the subject. There was a delegation of seven small colored children from the Howard Orphan Asylum who came in for a large share of the applause; they were to have brought some results of their modeling and drawings, thus showing the result of environment but they forgot and we had to take their word for it. New calendars were distributed with committees and subjects, also date of exhibition etc. for the ensuing year.

As this was the last meeting for the season it was adjourned until October except for the Ceramic euchre, May 8th at the Pouch Mansion.

Two members of the Mineral Art League of Boston, Miss E. A. Fairbanks and Miss Jean Oliver had water color pictures accepted and hung at the present exhibition of the Boston Art Club. We are always glad to add new names to the list of Ceramic workers who have widened their horizon of art. Three of the KERAMIC STUDIO's contributors have also exhibited water colors in New York, Mrs. Mary Alley Neal, Mrs. Maud Briggs Knowlton and Mrs. Alsop-Robineau.

IN THE**STUDIOS**

Mr. F. B. Aulich, whose "Chrysanthemums" formed the popular supplement to last year's September number, has removed his studio to 1104 Auditorium building, Chicago. We are hoping to announce soon, more studies from his gifted brush.

Miss Harriet Wilkie, editor of the Ceramic department of the Modern Priscilla has sent the editors a little box of the Southern Yellow Jessamine and a sketch of the same for the KERAMIC STUDIO. The southern flowers are most exquisite and open a new field of decorative motives. Mrs. Roche of Mobile, Ala. also sends us a sketch of the wild purple clematis which quite differs from the Northern variety and must be very decorative.

Mrs. E. Rees Clarke has moved her studio and firing rooms to No. 329 West Thirty-second street.

Miss Frances X. Marquard will spend July and August in New Hampshire, we hope that she will return much improved in health especially as her work is both original and interesting and adds greatly to the tone of the New York Ceramic Society's exhibit.

Miss Leta Hörlocker goes abroad with a party in July and will visit the exposition. Mrs. Mary Alley Neal, Mrs. Leonard, Marshall Fry and Mrs. T. M. Fry are already on the other side, also Dr. Clement, others are expecting to go, so that the New York Society as well as those in other parts of the States will be well represented. We hear that Mr. Franz Bischoff also expects to attend the exposition at Paris.

Miss Katherine Huger, one of the earliest contributors to the KERAMIC STUDIO has had several miniatures well hung at the Paris Salon. She is one of those versatile women who make a success of everything they touch.

A very interesting reception was given by Miss Ann Shaw, the miniaturist in the artistic studio of Miss Katherine Green, photographer. Several of Miss Shaw's miniatures were on exhibition and showed vigor and technique.

Keramic Studio:

The Chicago Ceramic Art Association Members wish to offer their hearty congratulations to the corps of workers in this magazine. It is indeed a success and a very great help to each painter, and surely no studio could well afford to ignore its use and value. And in its new issue upon another year we offer it our support and hearty encouragement.

The study course of the C. C. A. A. that opened with a new membership of eighty-five pupils on February 3d, closes its course of study as a club April 28th. It has proved itself so helpful and interesting a class, that at the last meeting held April 7th, it was voted to extend the course of study six weeks longer, into June, and then close with the Institute for the summer.

It has been so far an experiment with the Art Institute and the Ceramic painters, for of course in so short a time and in so large a class, there was much for each to learn. Not all of the studios could or would close every Saturday all day. But nearly every large studio in the city was represented in some way, either by pupils, or by the painter, and all the painters, members of the club, have visited the class and kept their studio in touch with the work planned every Saturday.

The time is all too short for anything more than to become familiar with the necessities of the work, the direction, taste and style that must be followed to obtain the results sought. In a large class it is not possible for all to be alike gifted, or even in this length of time, to grade pupils' work according to their necessities in art. But the one hour sketches of decorated vases in black and white and the subsequent criticisms by Mr. Millet have been quite as helpful as the home sketch that was brought each week by each member in color. This vase study let each see her defects and offered encouragement by pointing out the good points as well as the wrong direction of endeavor.

"Pictorial decoration should be replaced by a closer following of lines more geometric," is Mr. Millet's teaching in art, and that our punch bowls, steins and tankards, would be improved by a little less literal translation of their use and contents, and this line should lead to a higher ideal in decoration along all lines, less crudeness, more harmony in color.

Help us also to recognize that there is no happy medium in figures, only very good and very bad, and as such they require the best efforts and study and should in china be used for ornamental purposes only.

In the afternoon session the professional decorator's secrets have made the applying of design less tedious and more exact. The tools and mediums to be used being more or less unknown to and in most studios, and being of much simpler construction than many in use. The applying of the designs to china will be undertaken in June.

We had a pleasant surprise in a visit from the corresponding secretary of the Indianapolis Club at the Study class in March and she was quite as enthusiastic over the work as one of ourselves, and was most anxious to have us come and show that club the results of the work this fall. May 5th, the election takes place and the club closes its year's work.

This letter is written in answer to a demand to know something as to study course trend and the time being limited I can only just quote from points that come to mind from Mr. Millet's talks. Most respectfully,

MRS. J. C. LONG, Cor. Sec.,
5338 Wash. ave.



Drawing is the beginning of any system of instruction which has for its aim general art education.

TREATMENT FOR SMALL ROSES

Sara Wood Safford

ANY of the light roses may be painted either pink or yellow. The dark ones are dark red. For first firing in painting the pink roses, use a thin wash of Primrose Yellow on the light part of the rose, and a touch of Carnation in the center. Use a touch of Violet No. 2 and Yellow in the shadows of the roses.

In the second painting use a thin wash of Rose; stronger touches may be added for the third fire. If only two firings are wished the roses may be painted in with Rose for first firing, using the same colors in the shadows, however. For the first firing of yellow roses use Primrose Yellow in the light parts and Albert Yellow and Yellow Brown in the deeper tones. Violet No. 2 and Primrose Yellow also Violet No. 2 and Yellow Brown may be used for shadows. Gold Gray and Yellow Brown will be found a useful combination for the roses in the shadows, with the parts catching the light painted with clear Yellow Brown and Albert Yellow.

Touches of Yellow Red may be added in second and third painting.

The red roses are painted in with Ruby, and in the second and third painting Roman Purple may be used for deep tones.

Apple Green, Moss Green, Brown Green and Royal Green are used in the leaves and stems. A touch of Violet No. 2 with the light greens makes a soft pretty tint for leaves, and Gold Grey with Brown Green makes a good color for warm deep shadow leaves.

Baby Blue is used in washes around the flowers, as well as Copenhagen Blue, Violet No. 2, Gold Grey and Yellow.



For treatment of spray of ferns by Miss Perry, we refer to last number (May).

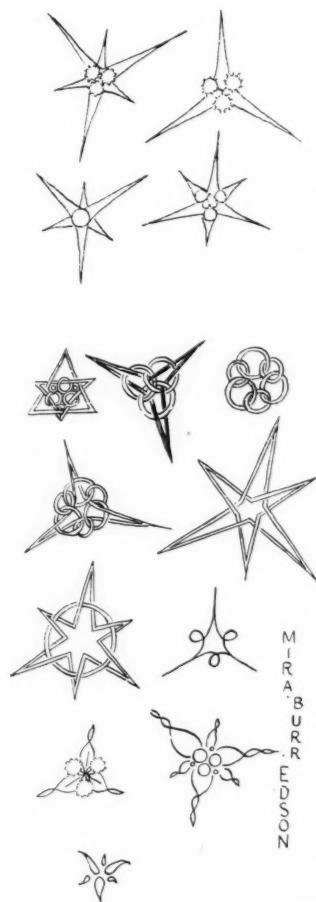
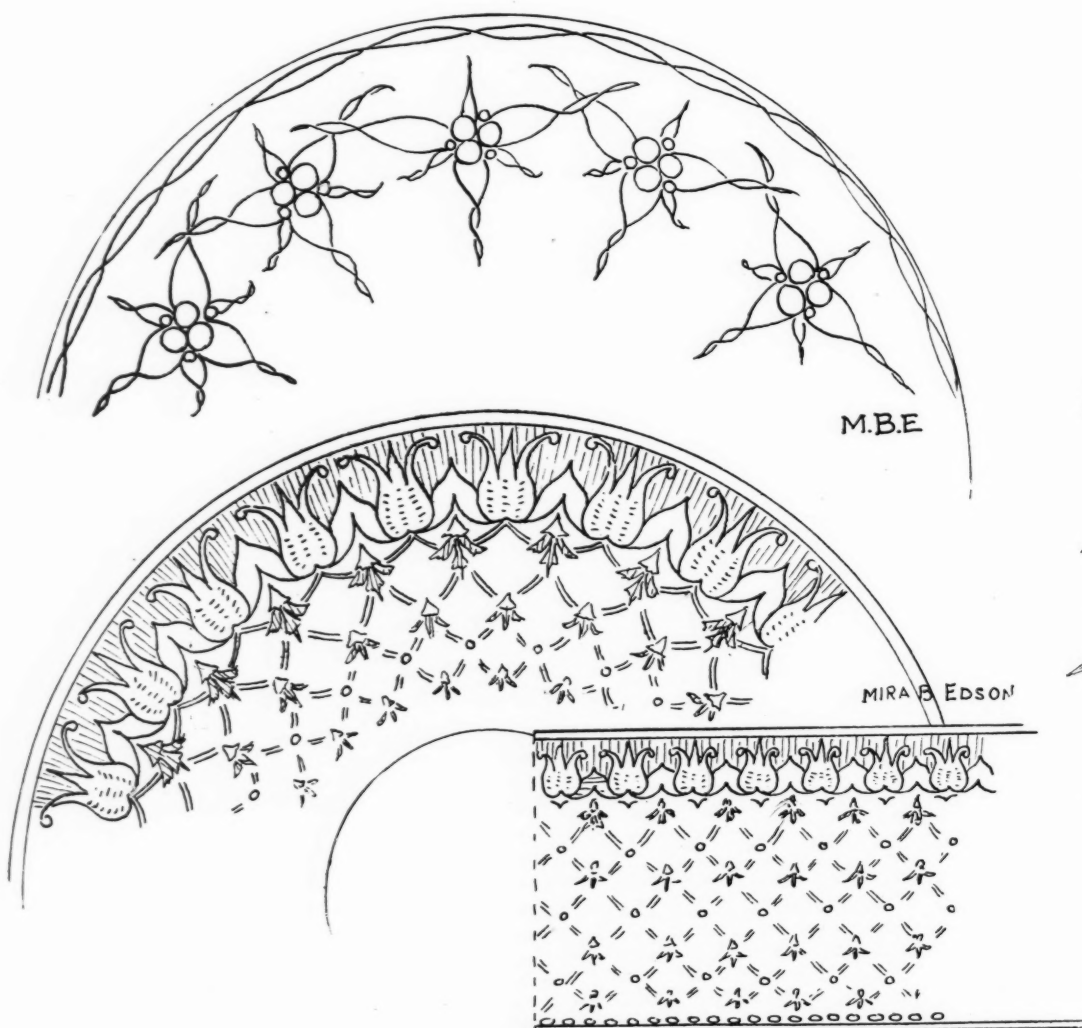
A PORTFOLIO

Mira Burr Edson

THE china painter who is fortunate enough to take walks during spring and early summer through fields and along hedge rows, has opportunities for gathering valuable material for her work during the fall and winter which she should not allow to pass. In reality few take advantage of this and many do not even suspect how much they are losing. Suppose when winter comes and one turns her attention again to china painting and decorating, instead of being limited to the much used—and abused—rose and violet, which have been painted in every style and with every degree of skill, suppose instead, she turn to a portfolio of summer studies of grasses and flowers—yes, even weeds, things passed a hundred times without a thought and the value of which was hitherto quite unsuspected, with a collection of studies like this, one can not fail to arrive at something interesting.

Here are given examples of some grasses or weeds, it does not in the least matter which, gathered in a Maryland field. You can find a dozen things as interesting anywhere—if you begin, you will probably bring home more than you can possibly use, each having a decorative value of its own. By a little care in collecting, a store of material may be laid up, which a winter's work can not exhaust. In using any *motif* it must, of course, be adapted to the form it decorates, and this fact alone will allow to each *motif* a variety of treatments and arrangements. When making the drawing let whatever you put in be as true as possible, that you may rely afterwards on anything the sketch contains.

Some decorative units are given taken from the first drawing of a burr. The first are almost like the natural form, the parts being a little more regular. Then as the type forms are perceived, numberless suggestions are given for other units and plays upon the geometric forms. This searching out of interesting forms in the plant and making use of them in this way, gives an opportunity to your own taste and originality, and any pattern you may make thus by a discovery of your own must have a certain interest not in a copied pattern, and as you grow more proficient in arrangement, gain more skill in design, they will have more of true interest and beauty than the rose and forget-me-not creations to be seen on every hand.



THE APPLICATION OF ORNAMENT

A. G. Marshall

EIGHTH PAPER



IN creating or adapting special designs, two things must be kept constantly in view. The decoration must contain marked elements of contrast with the form to which it is applied or it will not be effective; and, on the other hand, it must contain elements of similarity with the form it decorates or it will fail to harmonize and only create a discord with it. Let us consider the circle, the form most frequently given the ceramic artist to decorate, in the plaque, the plate and the saucer. Suppose we divide it by a diameter (Fig. 1.)

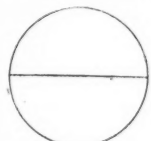


Fig. 1



Fig. 2

We have neither contrast of spaces, the two halves being alike in every respect, nor harmony of line, the straight being completely discordant with the curve. Dividing the circle

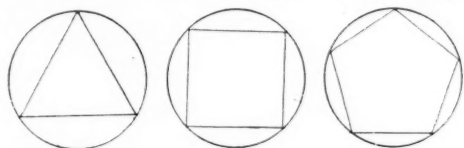


Fig. 3

by a chord (Fig. 2) secures variety of space, the contrast heightened by shading one portion. There is here a decided

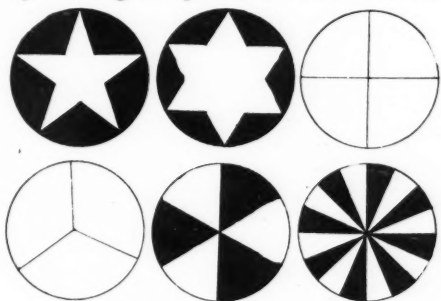


Fig. 4

element of interest, and yet the eye is not well satisfied because of the lack of harmony. The triangle, square and various polygons (Fig. 3), all fail of being satisfactory for the same reason, as also do the various arrangements of radii and the five and six pointed star (Fig. 4). The stars are somewhat less inharmonious, for a reason to be indicated a little farther on.

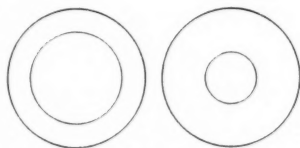


Fig. 5

Abandoning division by straight lines, let us try curves (Fig. 5.) Here we have perfect harmony, and not much else,

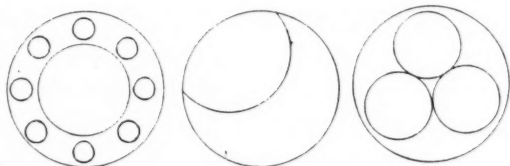
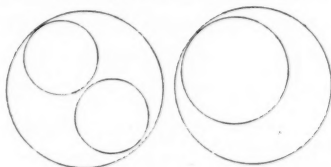


Fig. 6

variety being found only in the different sizes of the circles, and the ring surrounding the central disc. Placing the inner circles away from the center, and the introduction of two or more of equal or various sizes gives more elements of variety and interest (Fig. 6) as also does notching the edge with segments of smaller circles (Fig. 7). In Fig. 8, other simple plans are found to be still more pleasing. The widely used trefoil, quatrefoil, cinquefoil, etc., come under this group. Dividing by double curves (Fig. 9), we can produce a series of whirling



Fig. 7

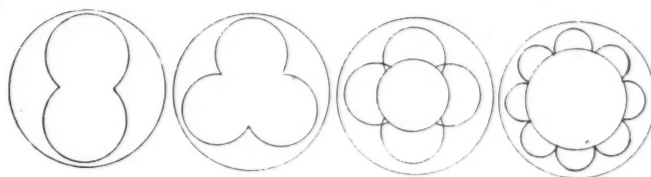


Fig. 8

plans such as have been highly elaborated by the Japanese, and which are susceptible of great variety of development (Fig. 10. It will be noticed that the left hand example in

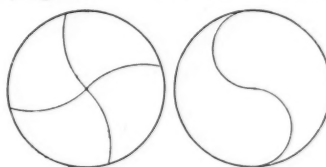


Fig. 9

Fig. 9 is less perfect in harmony than the other, and also has more of the revolving effect. This is by reason of the angular transition from the dividing curves to the circumference of the circle. In the other exam-

ple, the dividing curves flow into the circumference tangentially, and thus do not arrest the eye on those points. Fig. 11, from Japanese examples, shows how very pleasing effects can be attained by extremely simple but well considered space



Fig. 10

divisions. The right and left examples are more satisfying than the central one, as they contain more elements of variety. In the right hand circle are introduced some straight lines which add strength and interest. The circle at the left is



Fig. 11

decorated by an extremely simple yet beautiful figure in perfect harmony, combined with fine contrast, the straight line or axis of the bisymmetrical figure being felt as an element of strength, although not expressed in the design.



"Art Education" means artistic and scientific instruction applied to common trades and occupations, as well as to the fine arts. It means that the educated sense of the beautiful is not the essential property of one class, but that it may be possessed and enjoyed by all.



NASTURTIIUMS—E. AULICH

TREATMENT FOR NASTURTIIUMS

E. Aulich

WASH in the two center flowers with Flesh color adding a little Pompadour Red for the shadow. The dark stripes are Red Brown and Ruby Purple, mixed with a little touch of Black. The seedpods are Grayish Green, the flower on the upper right side is Pompadour with a little Carmine Purple added. The lower right flower is laid in with Lemon Yellow, deepening with Egg Yellow, all the rest are painted with a mixture of Flesh Red and Pompadour. The leaves are a mixture of Dark Blue Green, Egg Yellow, Gray for flowers and Yellow Brown.

WATER COLOR TREATMENT

For the two center Nasturtiums, use Vermilion with a little touch of Cadmium Yellow for the first wash, Vermilion and Carmine for shading. The flower on the upper right can be made yellow, using Lemon and Chrome Yellow. The dark streaks in the center of the flowers may be painted with Purple Lake, Black and Burnt Sienna. The leaves are a mixture of Indigo and Chrome Yellow.

BERRY PLATE IN BLUEBERRIES.

Jeanne M. Stewart.

Palette for berries, Banding Blue, Ruby Purple, Brunswick Black. Palette for leaves, Yellow, Blue, Olive and Shading Greens and Grey for flowers. The darker tones in berries may be painted with a mixture of the three colors and the "bloom" represented by a thin wash of Banding Blue. Leave reflected lights strong in first fire. Paint unripe berries in Lemon Yellow, Yellow Green and Ruby Purple, keeping them very delicate in trailing ends of design.

The leaves should be kept simple, in darker greens, around larger berries, and lighter color tones in shadows. In woody stems use Chestnut Brown and Pompadour, Grey for flowers and Yellow Green.

In the first fire wash in a little depth under leaves and stems in Pompadour, Chestnut Brown, Yellow Brown and Brown Green; leaving the softer, lighter tones of Ivory Yellow, Turquoise Green, and Grey for flowers for second fire.

Add strength and detail in second fire using same colors as first.



BERRY PLATE IN BLUEBERRIES—JEANNE M. STEWART

THE COLLECTOR

We are hoping to make the Collector's Department of practical value to collectors, and we ask all who are collecting old and rare china to send us any notes of interest. As soon as we find enough subscribers taking a real interest in the matter, we will establish an exchange column, so that any one having duplicates will be able to make exchanges.

LEEDS OLD POTTERY

Carrie Stow Wait



URING the latter half of the eighteenth century and the early years of the nineteenth a large amount of earthen ware was brought to this country from the north of England. The Yorkshire potters are not so well known to us as those of Staffordshire, although they did much that ranks high in the history of artistic pottery. At Leeds especially, dainty household bits were executed and found their places among the "chiny on the dresser" in our New England homes. Much searching shows that while this ware was brought here in abundance, it was in such common use that few worthy specimens are preserved.

Castleford pottery, which was twelve miles from Leeds, is represented by the somewhat familiar black basalt and cream tea-sets with their decorations sometimes in relief. These pieces are usually unmarked by the potter.

From the records we learn that the Romans knew the value of the clay in this northern district, and near by Leeds the ancient name of Potter Newton records this fact. Some Roman vessels have been dug up in this part of Yorkshire.

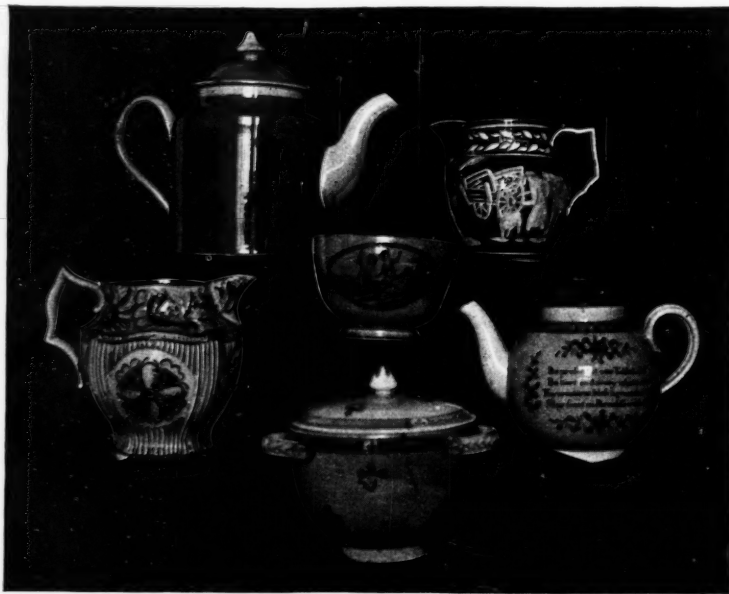
The Swinton work, better known as Rockingham was at one period of its existence under the control of the Leeds potters. The clay found in the West Riding of Yorkshire and used there distinguishes the work from the other English fabrics, and one soon finds it possible to detect an unmarked piece of cream ware by the peculiar greenish cast of the body, which color secretes itself with more emphasis in the interstices of the various objects fashioned. This tone proves that color was used in mixing the cream body. The fabric is also finer than most made in England during the early period, being much thinner and lighter in weight. We must keep in mind the fact that no earthen ware with flint glaze was produced anywhere before 1760. The growth of our present white-bodied earthen ware and porcelain from the rude ware has been a gradual evolution.

We have a record that clay tobacco pipes were made at Leeds in 1715. This district being abundant in coal and near the sea shore, there was every reason why these potteries should prosper. Two brothers by the name of Green in 1760 established the Leeds Old Pottery, and the directory says

were turning out good work in 1797. Throughout England the elevating influence of Josiah Wedgewood was felt, and in 1774 Humble, Green & Co., the new firm made much ware after the manner of Staffordshire. John Green was the founder and ruling spirit, and made an enviable record in the history of Yorkshire potting. This shire abounds in dissenters, and the religious spirit is recorded in the Annals of Leeds: "On Sunday, July 31, 1774, the sails of the windmill belonging to the Leeds Pottery, fell down with a tremendous crash; which being looked upon as a judgment for the desecrating of the Sabbath, the proprietors resolved that the mill should never be allowed to be worked afterwards on the Lord's Day." We shall find this religious spirit in many of the inscriptions used to decorate the articles made in this section of the country.

In 1781 Mr. Hartley succeeded Mr. Humble, and the firm name became Hartley, Greens & Co. This firm name is sometimes stamped on pieces. The Leeds firm now began to compete in making black basalt ware, although this was made in prosaic forms, such as tea and coffee sets. This pottery

had early made black ware, which must not be confounded with the basalt. The early product was made of native clay and glazed with black. This firm also made excellent cream ware. The sugar bowl here illustrated is a very characteristic example of this period. The decorations are in blue, and the dainty handles have escaped the touch of time. The bands and small floral decorations resemble Lowestoft, but the ware itself is distinctive. Some of the pattern books of this period are preserved, and the investigator is thus able to verify what otherwise would be impossible to



determine, so similar is much of the work in the different Yorkshire potteries. The braided handle said to be characteristic of Leeds is also found in other potteries, but the combination of fine paste, decoration and handle give definition to unmarked pieces.

The cylindrical tea-pot given is a rare piece in perfect condition. Its history is known, and its color is not excelled by the blue of Nankin. The blue prints were always printed under glaze and the black prints over glaze. This, however, is not a printed piece. It has a cream body solidly covered with blue (except the spout and handle) upon which is painted black sea mosses. (During this period sea shells were also much used.) The whole decoration is underglaze.

There was an old joke among the Yorkshire potters, dependent upon the pronunciation of the word *steyling*. *Steyl* is the obsolete word for handle. In the dialect of this section, the word *steyling* was pronounced *stealing*. The potters often asked one another "How can a man earn an honest living by *steyling*?" The putting on of handles was a separate work. Every piece of earthen ware in this pottery passed through

fourteen hands before completion. In this blue tea-pot we have a good piece of *steyling*, in the potter's work not by the possessor. The Leeds Old Pottery went through many vicissitudes, through the death or retirement of those most interested. At one time a dissenting clergyman was of the firm. He brought to it artistic feeling and culture. Perhaps this may also account for the prevalence of religious sentiment in the mottos upon the cream ware. The finest cream ware was made between 1820 and 1825. This is free from crazing. Many beautiful open work specimens were made in pure cream color. These sometimes have a fine line in green or red used to emphasize the pattern. There are also some rare examples preserved of perforated borders. There are some beautiful plates of this description in Mr. Walker Joy's collection at Beverley, England. This work is much appreciated in England, and there are many fine collections there, among these a well-known collection of Mr. Richard Wilson, of Armley. I find described among his pieces, a jug that has the same red-lettered inscriptions as upon the round tea pot illustrated. The words are printed in the old type with *f* for *s*, and frequent capitals. It reads:

"Be present at our Table Lord,
Be here and everywhere ador'd,
Thy creatures bless and grant that we,
May feast in Paradise with Thee."

This tea-pot was probably made between 1800-1815, and this specimen is in perfect condition, except for the tea stain upon the cover.

There is a jug in Mr. Wilson's collection which records a romance. It was evidently given by a lovesick swain to his chosen one. It bears the words:

(John Hudson and) Molly Smith.
"A contented mind make an easy heart,
Where love is fixed never to part."

There was evidently a quarrel, for the maiden erased the name of her lover so that only her name and the verse is distinct. Thus china has its romance as well as history.

When Mr. Stephen Chappell took charge of the Leeds Old Pottery in 1840, the decline of its prosperity began. He was originally a cloth maker, and probably better adapted to that trade. A minute history of all these changes can be found in a book published at Leeds for private subscription and written by Mr. J. R. Kidson. A copy can be found in the Astor Library of New York. During the years of the Leeds pottery almost every kind of earthen ware was attempted. After 1790 blue printing was introduced, and the blue was put upon a fine hard paste body. I do not find that from this pottery were sent any of the blue historic plates manufactured in other places for our American market. They made deep blue prints of willow pattern, and later other patterns were printed in lighter shades of blue, purple, brown and black. These early prints upon plates are distinguished by the cock-spurs upon which they were baked. These cock-spurs were usually pyramidal, having one point on one side and three on the other. The plates were packed in such a way that upon the bottom each spur left three marks uncovered by glaze, so that nine cockspur marks usually determine a Leeds' plate.

The agate and tortoise shell wares are well-known and valued, and fine specimens of lustre, both in design and color are from Leeds. The perfect imitation of Sheffield designs that the ambitious house-wife desired when silver was beyond her means were most satisfactory. The illustration of silver lustre in the April number is doubtless a Leeds' specimen. Later pieces were made in other designs than Sheffield, and

the lustre was put upon white paste, but not so good in color as the earlier work. Copper lustre was popular and used upon a red-brown clay. Pink lustre was well done and the unique pitcher shown is fluted and picked out with lines of pink, and the band in relief richly colored. This has not the twisted handle common to Leeds' designs, but the paste determines it of that section if not of Leeds proper.

The other pitcher is of white body. The blue harvest design was put upon the biscuit and covered with some kind of varnish so that when the silver lustre was applied these parts remained uncovered by the silver. It is a most interesting piece. About Leeds were many small potteries, each following the larger pottery in general work, but sometimes producing individual pieces. Now nothing remains of the once important pottery but a few ruined buildings to show where this art and industry were carried on.

The few pieces now found in this country are seldom marked. Sometimes we find plainly printed, *Leeds Pottery*.

I have searched in New York for examples, but the only notable piece which has come to my attention is in the store of Mr. Thomas Bullock on Fourth avenue. It is a fine museum piece of the best period of Leeds pottery. It is a covered vase of slender design about a foot high. The body is of mottled green, shading from olive to fresher greens. The decorations are in relief and are festoons of grapes with bow knots in rich cream color. The owner has kindly allowed me to photograph this fine specimen for illustration here.

I have endeavored in this writing to give interest to a pottery little known in America to amateur collectors. I trust the reader will recognize some formerly unknown friend and be able to add some of these dainty and modest pieces to his collection.



BY COURTESY OF MR. THOMAS BULLOCK.

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ANSWERS TO INQUIRERS

Some persons interested in the collector's department have sent various inquiries, accompanied by drawings, asking for the identification of specimens in their possession. The drawings from plates and platter are inadequate as the borders are not given, and for accurate identification these are essential, especially where the subject is not a historic one. Photographs would be more satisfactory. If inquirers follow Mr. Barber's excellent advice in *Anglo-American Pottery*, the editors may be able to assist in placing unknown designs.

1. Give accurate description of central engraving. 2. Color of print. 3. Shape. 4. Explicit description or drawing of border. 5. Inscription on back, with maker's name or initials. 6. Color of paste.

The writer feels sure the drawings sent by Mrs. T. are of Staffordshire, and two of the subjects (No. 1 and 2) oriental. The other (No. 3) may be definitely determined if a border design is furnished. As a rule the deep blue tones are the most desired, the pink prints being less sought.



STAINED GLASS WINDOW BY HANS CHRISTIANSEN, DARMSTADT.

PYROGRAPHY.

It is only in the last ten years that the name of pyrography and the use of a special apparatus for the burning of wood, leather, ivory and bone have become popular, and the rapid success of this renovation of an old process is a source of amusement to many artists who consider pyrography as only a new "art d'amateur." That the great bulk of burnt wood and leather work seen everywhere nowadays is exceedingly amateurish cannot be contested, but it is also evident that truly original and artistic work can be done in pyrography. The great trouble with the average wood burner is, first, the idea that one can do pyrography without knowing how to draw, while in this art, like in all decorative arts, an essential condition of good work is a thorough training in designing; second, that almost any kind of subject can be treated on wood or leather. This is the same mistake which causes so much inappropriate work in all decorative arts. There is no sense in reproducing on wood portraits for instance, or designs which were made for the illustration of a book. It is the same kind of mistake which china decorators make when they throw indiscriminately on vases or plates bunches of naturalistic flowers, or tapestry manufacturers when they execute at a large expense tapestries which are supposed to give the illusion of famous oil paintings.

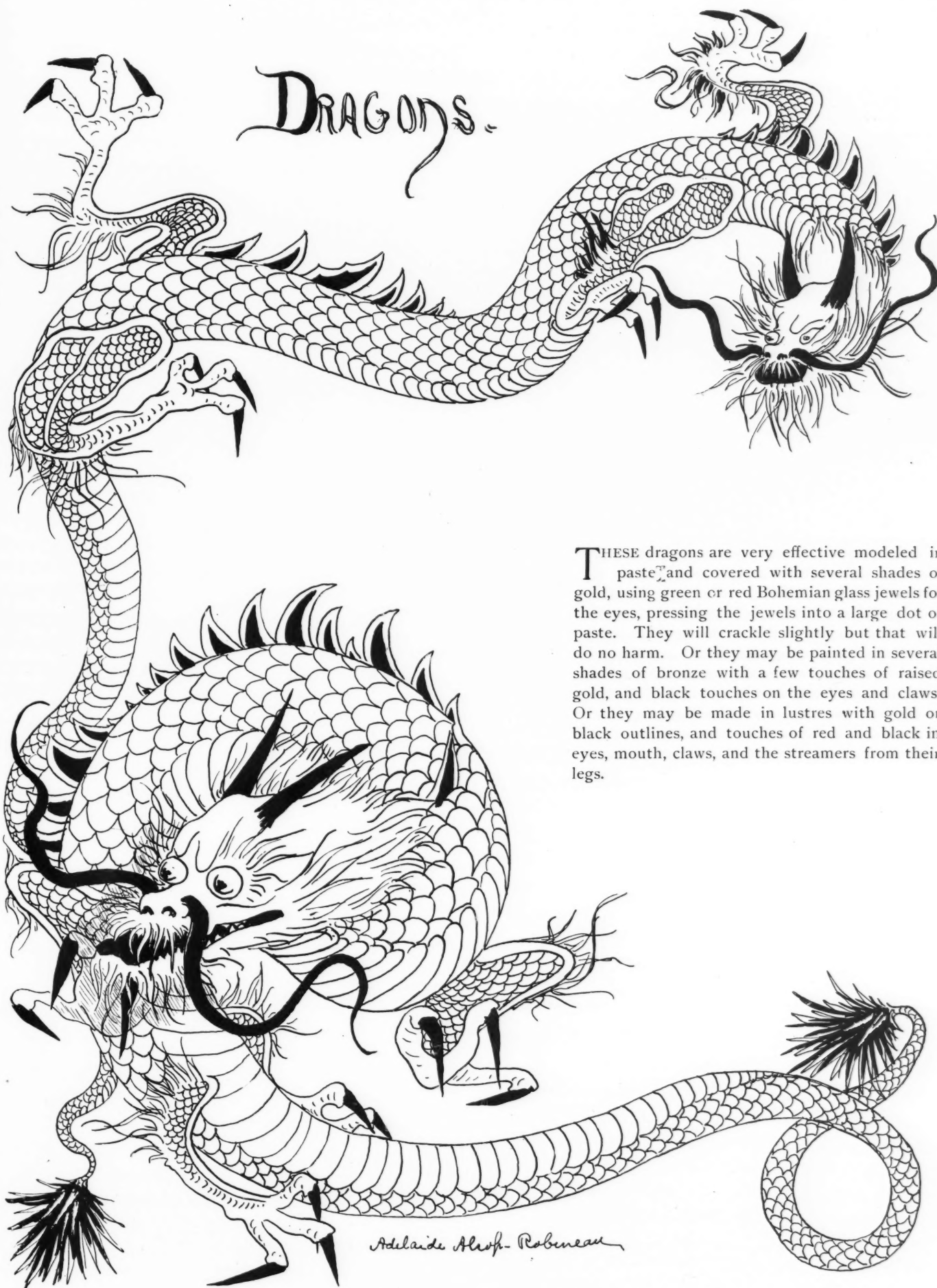
Leather and wood are so different materials that they are not adapted to the same kind of decoration, and of the two, leather is the one which lends itself best to a varied and minute

decoration. Decoration on wood ought to be confined to soft woods, the hard woods being better fit for the carver's tools, and the treatment ought always to be broad, simple and vigorous.

Our pyrography contributors are so busy with their work that the articles and illustrations we intended to give have again failed to reach us. We have nothing to publish this month specially for pyrography. However, valuable suggestions will be found in our Historic Ornament motives, and also in the interesting composition for stained glass by Christensen, which we give on this page.



DRAGONS.



THESE dragons are very effective modeled in paste² and covered with several shades of gold, using green or red Bohemian glass jewels for the eyes, pressing the jewels into a large dot of paste. They will crackle slightly but that will do no harm. Or they may be painted in several shades of bronze with a few touches of raised gold, and black touches on the eyes and claws. Or they may be made in lustres with gold or black outlines, and touches of red and black in eyes, mouth, claws, and the streamers from their legs.

Adelaide Alph. Robineau

ANSWERS TO CORRESPONDENTS

Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.

If it should happen that any subscriber fails to find an answer to her questions in the *KERAMIC STUDIO* it is for one of three reasons, either it came too late or by some mischance did not come at all or was mislaid. In the first place it will surely be answered in the next number, in the second case, if an answer does not appear in the second following number, we would be glad if she would write again, as a question is never left unanswered intentionally.

MRS. M. C. P.—We have given several plate designs on the Dresden order and do not understand quite what you wish. We will give a design this summer of a Dresden style plate with the little scattered flowers, and we have in preparation a colored study by Mrs. Leonard of a plate with little roses.

The festoon edge plate is always suitable for a Dresden design, and the edge is almost always finished with a narrow gold line. The historic ornament of this month, Louis XIV., and the following two numbers, Louis XV. and XVI., will give many suggestions for decoration in this style. Your letter was filed by mistake before it was answered.

MARGARET.—Your letter also was filed by mistake. The Meissen or Dresden colors can be obtained in powder from any of the dealers who advertise with us. For large quantities, the best way would be to write to Favor & Ruhl, the agents in New York, whose adv. appears on the last page. Please mention *KERAMIC STUDIO*.

MRS. J. H. S.—Another mislaid letter. We will try to give every month the marks on some particular make of china in the Collector's department, beginning with July. All decorators interested in china should be able to distinguish pieces by their marks first, and afterward by the style of design, and color and quality of the paste, but it is a serious study and must take time.

N. Y. K.—As you say, the manufacturers give us a great deal of china with Rococo raised design and it is a serious question how to decorate the pieces in any other style. In the first place, plain shapes can be had by insisting on having them. If teachers, generally, refuse to buy those patterns, plain shapes will very soon be supplied, but if you are forced to use the Rococo style of china there is the Renaissance, Louis XIV., and Louis XVI. styles of decoration, which are quite suitable. We give the Louis XIV. in this number. In the next number we will give Louis XV., or the true Rococo period, which will give an opportunity to explain exactly what we mean by the danger of using and teaching Rococo ornament.

K.—Cups and cup-shaped articles, if flaring at the rim, should have dainty rim designs corresponding in character to the designs on the outside for instance, with a Sevres or Dresden style of decoration the inside rim should have either a narrow band or drooping or twisted garlands of dainty flowers in gold or color. When the cups are straight or curved in, no decoration is necessary, unless perhaps a very fine flat gold design; raised work should never be used on the inside of any article. The same rule applies to creamers, tankards, vases, etc.

MRS. MCB.—A set of dishes for a country home would be quite suitable in apple blossoms as you suggest. We would advise conventionalizing the flower and making a border. You can either paint in natural colors with outlines of gold, black or red brown, or in some monochrome with or without gold. For a monochrome, Copenhagen or Delft blue, Royal or shading green painted delicately, yellow brown or deep red brown make good colors outlined in a darker shade or black or gold. We would not use scrolls in the combination if possible to avoid it. You might use the same design with different color treatment for each course. The design would look well in gold outlined in color or black. A few touches of enamel in the stamens would give a richer effect. For oyster bowls we would suggest a conventional shell and sea weed design in color or gold with outlines. We will try and give a design in each of these motifs very soon.

MRS. T. A. C.—Spirits of turpentine makes a good medium for thinning oil colors for tapestry.

MRS. W. G. T.—Your request for monogram is noted and will be given as soon as we prepare another sheet. For an oat meal set the best style of design would be a border of oats set in a band of color and outlined in color or gold, or done in gold or color around the rims, and drooping not deeper than one and one-half inches toward the center, or any strictly conventional ornamental border would do, such as the butterfly design of Miss Dibble in the May number.

MRS. B. M. K.—Can you not make use of some of the Louis XIV. designs in this number for your underglaze blue bread and butter plates? The designs can be worked out in raised gold and enamels where they go over the blue, and on the white part the colored garlands or flowers.

MRS. M. C.—We would advise keeping your kiln well whitewashed, the rust that accumulates in an old fire pot is liable to affect colors. We do not understand why the *third* fire should affect the glaze of your color if well fired

at first. Try harder fires. An old fire pot is generally better than a new one, but when too old or worn out it usually cracks or warps out of shape. A crack can be mended temporarily with fine clay, but when as far gone as this it is about time for a new one. We advertise the best kilns.

RECTORY.—The subject of background is one of the deepest importance and most difficult to determine. For mushrooms and ferns, etc., we would suggest a blending of yellow, violet and green tones, with a little yellow, brown and pompadour in the darkest parts. Generally the back ground colors are made up of the colors used in flowers or fruit and leaves, blended with blues to give atmosphere. The darkest color in back ground should come from behind the brightest light to keep the interest centered in one spot. Do not make too great contrasts of color in back ground; a gradual toning is better.

MRS. M. R. B.—The best gold to use over heavy fired color is the hard or unfluxed gold, but if the color is too heavy the gold may "roll up" even then. Liquid Bright gold may sometimes be used with good effect, as it does not look so bright over color. The only way to be sure of your effect is to take out the design before firing, leaving the white china on which to put your paste, enamel or gold. The effects you see on imported pieces, of gold over heavy color, are obtained by putting on the color under the glaze, the gold is then put on over the glaze.

To cover a large space with flat paste for gold, mix the paste as directed in several numbers of the *KERAMIC STUDIO*, using lavender to thin, so that it floats easily and will blend itself over the surface and not show brush marks.

To etch with Hydro fluoric acid leave the acid on about five or ten minutes, according to the desired depth; wash off, and if not eaten out deep enough repeat the process.

For lobster red—there is a color called yellow red, or orange red, this can be shaded with pompadour or red brown. For glass and jewel firing a rose heat is all that is necessary, but it is safer to experiment first on firing some broken piece of glass.

They claim that certain kinds of underglaze work can be fired in any kiln. Mr. Volkmar says that the Revelation is the only satisfactory kiln for such work, and even that will not do for the strongest fire. Mr. Volkmar gives full directions for underglaze work in the May and July 1899 numbers; gold must be put on over glaze always. You can obtain unglazed ware in odd shapes from any of our advertisers. Mr. Volkmar makes his own shapes, but no firm keeps a regular stock. We would advise you to attend Mr. Volkmar's summer class in underglaze, if you can arrange to do so. He teaches in Mrs. Robineau's studio, as you will see by his adv. We do not know of any muffle that can be used in a kitchen range or furnace.

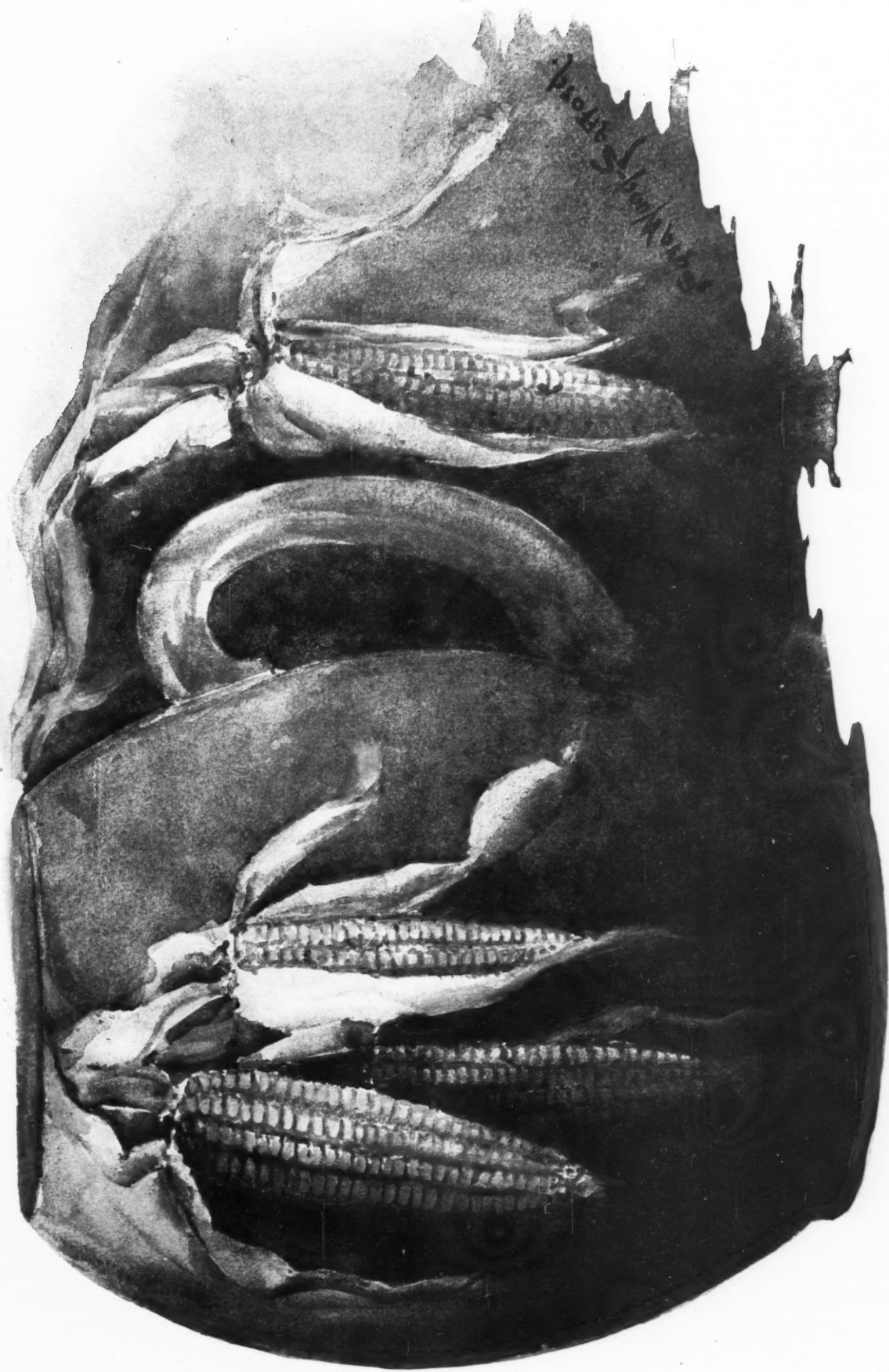
MRS. W. C. S.—It would be impossible to have a design made for the *KERAMIC STUDIO* on such short notice. When your letter was received the June number was already partly in print; our designs are made usually two to three months before hand. We are always glad of suggestions and requests from subscribers, but can only promise to fulfil them as soon as possible and convenient for the magazine.

You wish a design in paste and little roses for a teapot and say you could not find anything in the May number. You must have overlooked the teapot design by Mrs. Leonard, which could be easily adapted to the lower, fuller shape. To adjust the design to the other shape draw the design as shown on either side of the teapot, and if any space is left over the spout or handle, fill it in by reversing the cornucopias and adding a garland of the small flowers. We have the promise of game plate designs, but cannot say how soon we will be able to publish them. In regard to the price of a three-piece tea set, decorated like the designs in the May number, it would be impossible to say without seeing the work. If the work is fairly well done it should bring at least \$25.00.

MRS. F. C.—The *KERAMIC STUDIO* is not responsible for the treatment given by artists with their design and cannot always explain what is meant. The Dresden Aufsetzweis in tubes is generally used for flat enamels, and we cannot see the necessity of adding hard enamel of another make, as the Aufsetzweis is very hard. We should think one-third to one-half Aufsetzweis sufficient. When another make of enamel is used it is generally Hancock's. The colors mixed with Aufsetzweis are La Croix tube colors as a rule, but the Dresden tube colors or any powder colors mixed with their regular medium first, can be utilized. White enamel can be used in some cases for mending china, but there is a regular cement that comes for that purpose.

MRS. C. A.—Renaissance is pronounced ren-nay-sahnce with a slight accent on the first syllable. Renaissance in art extends over the 16th century; it would be an impossibility to set any exact date, as the movement grew out of the Italian influence by degrees, and after passing through its highest development began to be over done in the Louis XIV. period. Its influence on modern art can hardly be defined. Like all historic ornament it appeals to some decorators and not to others. Frequent use of Renaissance motifs and treatment is made in the present architecture and wood carving by those who confine themselves to historic ornament and do not go in much for modern design.

H. E. B.—The last water color study was not crisp enough, it was too vague, and we feel as if the color was not a truthful translation of what you saw. We would advise you to correspond directly with Mr. A. G. Marshall, who teaches admirably by mail. The limits of this column make it impossible to give more than a general criticism. The border design was very good. The "all over" pattern had hardly character enough, but did not break any rule of composition.



SUPPLEMENT TO KERAMIC STUDIO
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